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Ivon Hitchens

Arts Council 1963

Ivon Hitchens

a retrospective exhibition

Tate Gallery, London 11 July–18 August

Bradford City Art Gallery 31 August–22 September

City Museum and Art Gallery, Birmingham 28 September–26 October

The photographs on the front and back flaps of the cover are by John Hitchens

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Foreword

The Arts Council is extremely glad to have this opportunity of holding a large retrospective exhibition of the work of Ivon Hitchens. We should like to record our gratitude to the artist for his active interest in this project from the beginning and for his indispensable advice in both selecting the pictures and planning their arrangement at the Tate Gallery. He has had throughout the invaluable assistance of Mr Jeremy Hart to whom we are also much indebted.

The Council is particularly grateful to Mr Alan Bowness, who has shared with the artist the work of making the choice of the pictures, correlated the information in the catalogue, and written the introduction.

We are also indebted to Mr Victor Waddington for his help and advice, and to the Waddington Galleries and Mr Hitchens for their substantial assistance towards the production of this catalogue.

To all owners, both public and private, who have lent their pictures and whose names are listed at the end of the catalogue, we offer our sincere thanks, and especially to Mr Howard Bliss who has let us borrow fourteen paintings from his collection. Our thanks are also due to the Director and Trustees of the Tate Gallery for making their galleries available for the London showing of this exhibition.

Gabriel White

Introduction

Inevitably one first thinks of Ivon Hitchens as a landscape painter: someone who has captured in his paintings the very feel of the English countryside in a way that few of his contemporaries can rival. The titles are redolent of suggestion – *Brooding Downs*, *Winter Walk*, *Caves of Green*, *Mill Pool*, *Blue-grey Afternoon*, *Firwood Ride*, *Summer Water-Rain* and the pictures themselves provide us with that same kind of spiritual refreshment that Nature herself provides. And they have opened our eyes: once familiar with Hitchens' landscapes, we see them everywhere in the West Sussex woodlands, just as we see Whistlers on the Thames or Constables in Suffolk. In this way, the landscape painter pays back his debt to the country that has nourished him.

Hitchens' country is one of lush and leafy woodlands, mysterious glades where the light filters with difficulty through matted branches, streams that open into dark pools shrouded with crowded trees and bushes, sudden vistas and breaks to the sky with glimpses of distant downland. It is a country that is constantly changing, from season to season, month to month, day to day: this gives a sense of urgency to the work, for the artist knows that opportunities are slipping by, never to return, and that he must act quickly and with determination if he is to make the most of them. Not that anyone can question Hitchens' devotion. A hundred paintings in this exhibition, and several hundred more, are evidence of twenty-five years almost uninterrupted work in the West Sussex landscape.

And yet although Hitchens' pictures have to a remarkable degree feeling for place and power of association, this is not something that greatly interests the painter himself: rather is it a by-product of his way of working or, more exactly, something absorbed in the course of painting the picture. For Hitchens' whole approach to his work is a classical one, and he denies that he is a Romantic landscape painter. He is little concerned with the spirit of place and not at all with topography. He talks and writes about his painting as if it were abstract and the subject of only incidental importance. And in a way he is perfectly right.

Admittedly artists reflecting upon their work very wisely tend to discuss only what is discussable, leaving a great deal unsaid: Hitchens for example is at his best a superb colourist, making the colours work in space with great skill and

ingenuity. Yet he theorizes little about colour: he knows that he has a natural feeling for it, rare among English painters, who are often inhibited in this regard. (Hitchens is the reverse: at times he luxuriates in his colours, arousing a sensuality that is entirely unselfconscious). He uses colour musically, orchestrating into great colour symphonies the hues that he seeks out in the landscape. It is the *way* this is done, not the choice of colour – the planning of the painting, the art of pictorial composition – that can be discussed, and to this Hitchens has given considerable thought. His conclusions – or better, his written conclusions, for the paintings are the real conclusions of such thinking – these have only rarely been published, and then somewhat obscurely,* but they provide a hidden clue to the essential nature of Hitchens' art.

Before discussing them, it is worth while considering the hitherto almost forgotten pictures that Hitchens painted in the mid-thirties, because they illuminate very clearly what is to follow. Like his contemporary Ben Nicholson, Hitchens was a slow starter by present-day standards, and the earliest works in the exhibition are not much more than tentative beginnings. The twenties in Britain were a bad time for any young and imaginative painter, and it was not until 1932 and 1933, when he was 40, that Hitchens' development really begins.

It is at this point that we find him keeping company with the *avant-garde* of the day – friendly with Ben Nicholson and active in the reforming of the Seven and Five Society, showing in the Objective Abstractions exhibition at Zwemmer's, contributing to *Axis*. Influenced by Kandinsky's ideas about the primacy of colour and the essentially musical nature of painting, Hitchens was pushing his landscapes and still lifes very far towards abstraction. At times these pictures have a calligraphic quality, like the 1935 *Composition* (No.16) which reminds one of early Hartung; but more essential is a painting like *Coronation* (No.19) with its floating planes of luminous colour.

At about the same time as *Coronation*, however, Hitchens painted *Winter Stage* (No.17), now in the Tate Gallery, and this marked a parting of the ways. The two pictures represent the choice that confronted Hitchens. On the one hand, abstract decoration (the expression is not pejorative), using colour with the kind of freedom Matisse was to achieve only at the very end of his life. On the other, landscape – but landscape with flat unmodelled planes of colour, and multi-dimensional space composition, impossible to conceive before the innovations of cubism.

* For example, in *Ark 18*, November 1956.

That Hitchens chose the latter course was partly because he could see the immense possibilities it opened up, partly because temperamentally he needed to use Nature as the source of inspiration, and partly because of the accident of history. The war encouraged isolation among English painters, and concentration among those old enough still to be allowed to paint. Driven from London in 1940 by the bombing, Hitchens found himself in the middle of a Sussex birch wood, full of multi-perspective landscapes which were a challenge to his painterly skill. The sequence of landscapes has scarcely been interrupted since.

They have considerable variety, both in colour, which tends to be cyclical over a period of years (now autumnal, now vernal), and in composition. This may be immensely elaborate, with three or even four receding passages and a subtle interlocking of the parts. It may be very simple – a few flat colour planes on a bare canvas, a reminder that the second alternative represented by *Coronation* has never been forgotten or denied.

The landscapes have been interspersed with flower paintings, which do not pose the same problems and are frankly a relaxation for the artist (and none the worse for that). Also with figure studies, both nudes, and figures in interior and landscape settings, where the treatment of the solid form of the body demands a different kind of space compared to that in the landscapes.

The figure studies culminate in the great murals in Cecil Sharp House and the new University of Sussex. Magnificently designed though these are, they seem to me to exist in an environment so hostile to such ambitious figure painting as to make them appear anachronistic. Here the conflict between the abstract-decorative and the faithful-to-nature elements is at its most acute, and the decorative comes off second best in precisely the situation where one would expect it to dominate.

One returns always to the landscapes, the core of Hitchens' achievement and the place where his ideas about the symphonic nature of painting have been most clearly expressed. One returns, too, to the musical analogy, which is of fundamental importance and an explanation that the artist himself (following Kandinsky) likes to use: 'I seek to recreate the truth of nature by making my own song about it (in paint).'*

* *Ark 18*, but all subsequent quotations are from unpublished letters to Leslie Waddington and to the author.

'I am interested only in the "musical" or ordered structure in the appearance of things, and in expressing this on canvas.' To transmit these visual sensations a certain rational procedure is necessary: 'It seems that there are seven main instruments in the painter's orchestra with which he can compose, and some or all of these enter my calculations while I am analysing a subject. If these are reasonably clear in my mind then there is some chance of controlling a painting as it develops. But once one commences to paint so many factors come into play that one has to plunge in and swin for dear life – hoping to reach the opposite shore.'

The seven 'instruments' are line, what Hitchens calls *formes* (meaning 'two-dimensional marks on the canvas not representing anything'), plane, shape, *notan* (more than just tone: this is a Japanese word denoting a deliberate harmony of darks and lights), chiaroscuro, and colour. Taken in conjunction with these seven instruments are the seven main laws of composition: 'rhythm, repetition (echo), opposition, transition, symmetry, balance, and infinity'. These also apply to the direction and use of the brush strokes, which provide the fundamental architecture of the picture.

One builds on the surface of the canvas: the loaded brush makes paint marks that are first of all two dimensional (as the areas of bare canvas remind one), then three dimensional – the graduated tones lead one in and out of the picture on receding and advancing perspective, and finally into the fourth dimension – time. For the movement of the eye in landscape painting – its significance was first understood and exploited by Cézanne – is a paramount factor in Hitchens' work. His predilection for wide – sometimes very wide – canvases is a consequence because 'the normal "square" picture is limited and really does not permit "space-time" composition to function'.

A very wide picture forces one to 'read' across it, and so the eye begins to move freely. Everything is done to help such visual exploration. The canvas is often divided into a double or triple square: and Hitchens plays off advancing against receding space, just as he plays off light against dark, warm against cool, angular against rounded, up against down. In this way the picture proceeds and grows: from the moment that the first brush strokes are made on the surface it takes on a life of its own and begins to make its own demands. As Hitchens says: 'A picture is compounded of three parts – one part artist, one part nature, one part the work itself. All three should sing together.'

It is important finally to emphasize that there is no question of compositional formulae being imposed on the paintings. It is the glade of trees or the receding expanse of water that comes first and suggests the pictorial form. Painting for Hitchens is 'the art of converting the three-dimensional natural appearance of nature – plus its overtones, into an ordered and 'intentioned' sequence on a two-dimensional canvas – so that all is ordered to a certain end, yet the result still appears "like nature".'

Hitchens' own success in 'making it all look easy' at times conceals the science and pictorial logic behind his work. Comparison of pictures of the same subject ('it is not the subject, but the problem which the subject sets, which is so fascinating') will immeasurably help an understanding of the artist's intentions. Look at the *Winter Walk* pictures of 1948, so sensitively analysed by Patrick Heron, or the *Firwood Ride* paintings, or the most recent series, *Foliage by Water*. The subject is of the simplest: the results are grand, eloquent, and beautiful. 'Vision, emotion, and memory orchestrate one sound', Hitchens says, 'to recreate this in a synthesis of space by its equivalent in line and colour is the artist's task.'

Alan Bowness

Catalogue

Measurements are given in both inches and centimetres, height before width.

All works are oil on canvas unless otherwise stated.

**Works marked with an asterisk are illustrated.*

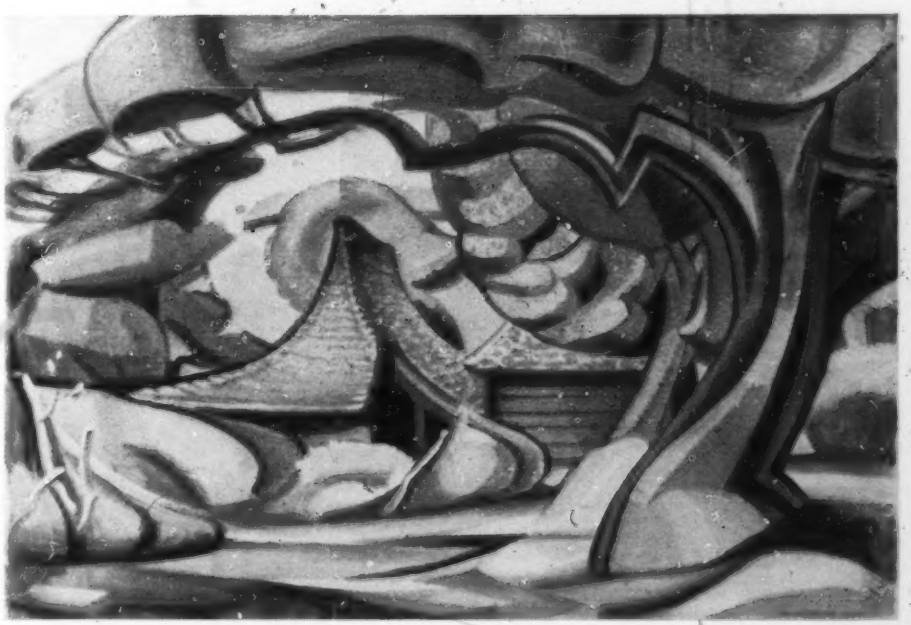
1 FARM BUILDINGS, STUDY IN ESSENTIAL FORM 1922
signed and dated
Watercolour and pencil
10⅛ × 14⅛ in. 26 × 37·5 cm
Exhibited
Whitechapel Art Gallery, 'Painters Progress', 1950 (No.28)
In this group of early landscapes, certain of the artist's compositional preoccupations are already evident
Lent by the artist

2* FARM BUILDINGS, STUDY IN PLANES NO. 1 1922
signed
Watercolour and pencil
8¼ × 13⅜ in. 21 × 35 cm
Exhibited
Whitechapel Art Gallery, 'Painters Progress', 1950 (No.29)
Lent by the artist

3 FARM BUILDINGS, STUDY IN PLANES NO.2 1922
signed
Watercolour and pencil
10⅜ × 13⅞ in. 26·5 × 35·5 cm
Lent by the artist

4* CURVED BARN 1922
signed and dated
25¾ × 38½ in. 65·5 × 98 cm
Painted at Heyshott in Sussex
Lent by the artist

2



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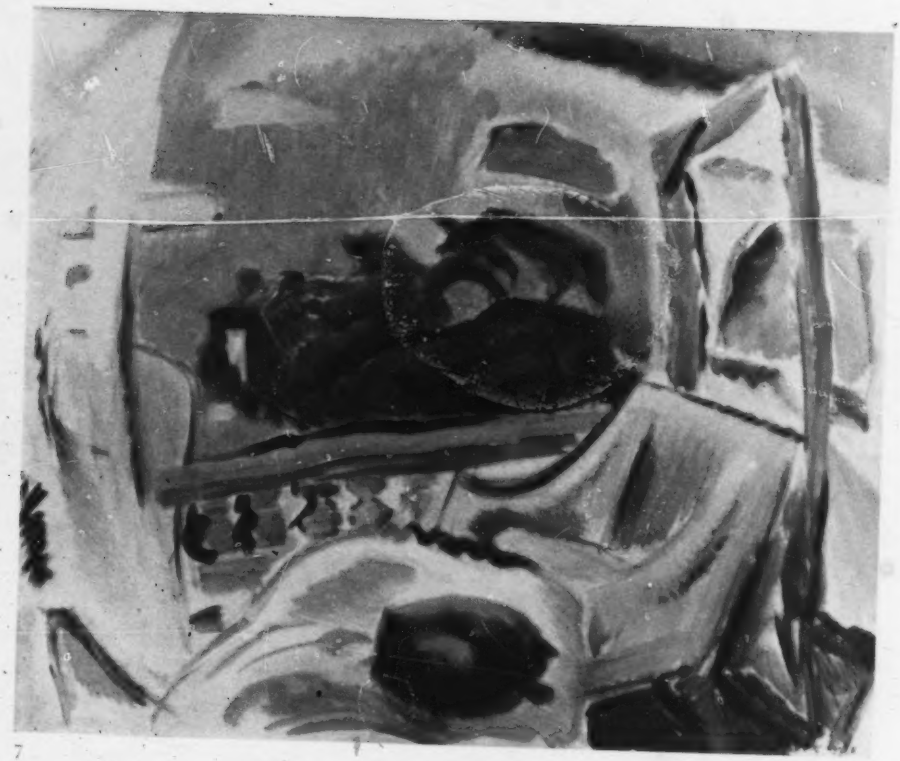


7

5 UNDERHILL FARM 1923
Watercolour and pencil
23 × 27¼ in. 58·5 × 70 cm
Lent by the Victoria and Albert Museum

6 A LANDSCAPE AT SELBORNE 1929
signed and dated
25¼ × 31½ in. 63·5 × 80 cm
Exhibited
London Artists Association, 1929 (No.36)
Whitechapel Art Gallery, 'Painters Progress', 1950 (No.32)
Lent by the artist

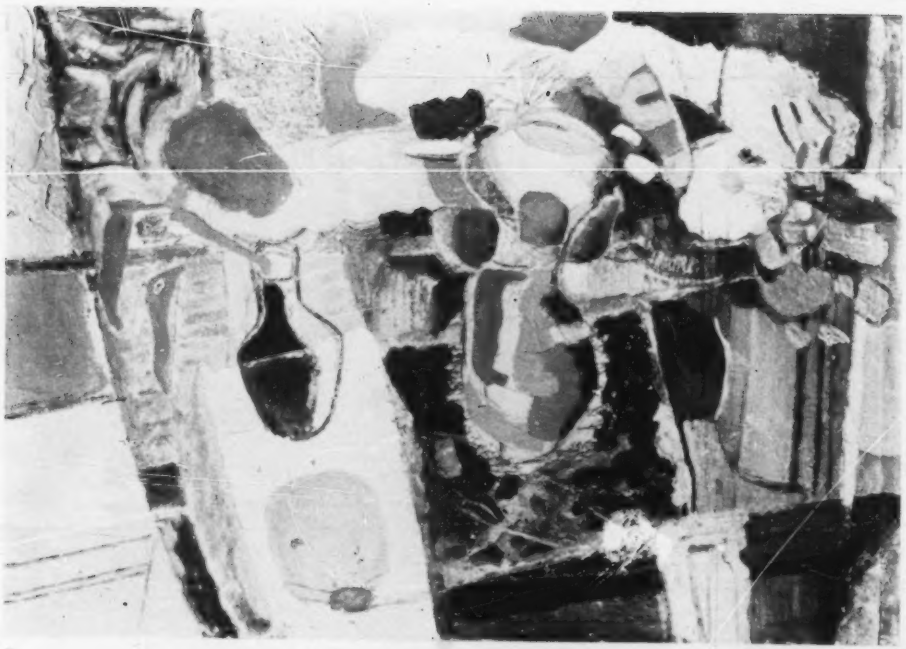
7* A BALCONY AT CAMBRIDGE 1929
signed
20 × 24¼ in. 51 × 61·6 cm
Exhibited
London Artists Association, 1929
Lent by Mrs M. C. Hitchens

8 EASTER FLOWER GROUP 1932
signed
22 × 24 in. 56 × 61 cm
Exhibited
Leicester Galleries, 7 and 30 1932
Lent by Mrs Irina Moore

9* AUTUMN COMPOSITION, FLOWERS ON A TABLE 1932
signed and dated
30½ × 43½ in. 77·5 × 110·5 cm
Exhibited
Lefevre Galleries, 1933 (No.28, *Composition*, reproduced in catalogue)
Lent by the artist

10* STILL LIFE 1932
signed and dated
20 × 41 in. 51 × 104 cm
Exhibited
Lefevre Galleries, 1933 (No.29)
Lent by Captain and Mrs Stephen Roskill

11 SPRING MOOD 1933
signed and dated
29 × 41 in. 74 × 104 cm
Exhibited
Zwemmer Gallery, 'Objective Abstractions', 1934
Lefevre Galleries, 1935 (No.14)
Cardiff, 'British Art and the Modern Movement, 1930–40', Welsh Committee of the Arts Council, 1962 (No.14)
Painted looking out of the window of the artist's studio in Adelaide Road, Hampstead
Lent by Eardley Knollys Esq



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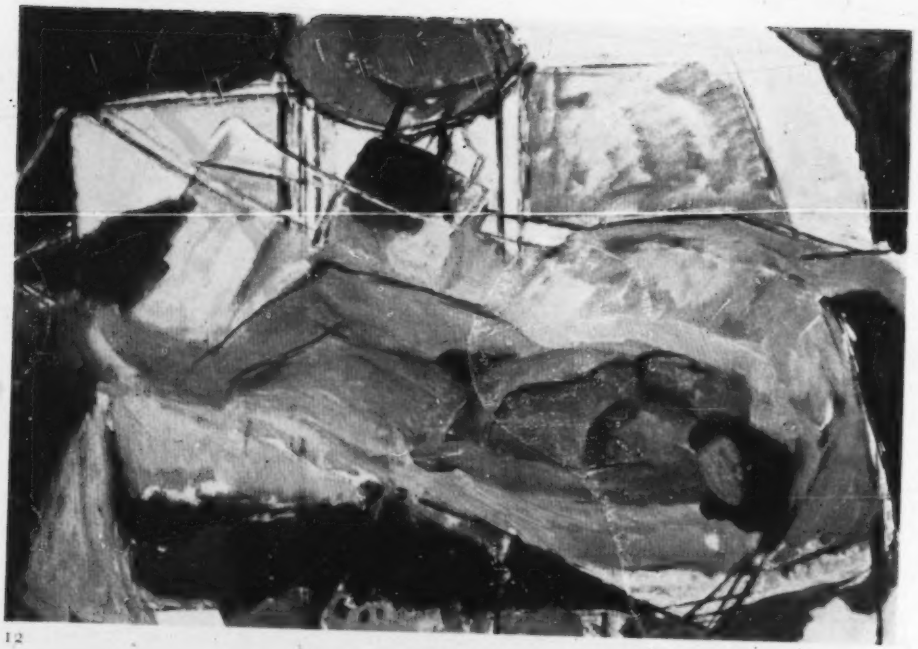


12

12* RECLINING NUDE 1933
signed
28 × 41 in. 71·2×104 cm
Collections
Mrs E. Guillaumet
C. A. W. Beaumont Esq
Exhibited
Lefevre Galleries, 1933 (No.30)
Temple Newsam, Leeds, 1945 (No.9, *Nude*)
Lent by Mrs C. A. W. Beaumont

13

13* 30 PINK STAR 1933
signed and dated
33½ × 61 in. 85 × 155 cm
Exhibited
Lefevre Galleries, 1935
Temple Newsam, Leeds, 1945 (No.11)
Reproduced
The Studio, November, 1933
Lent by Forbes Liston Esq

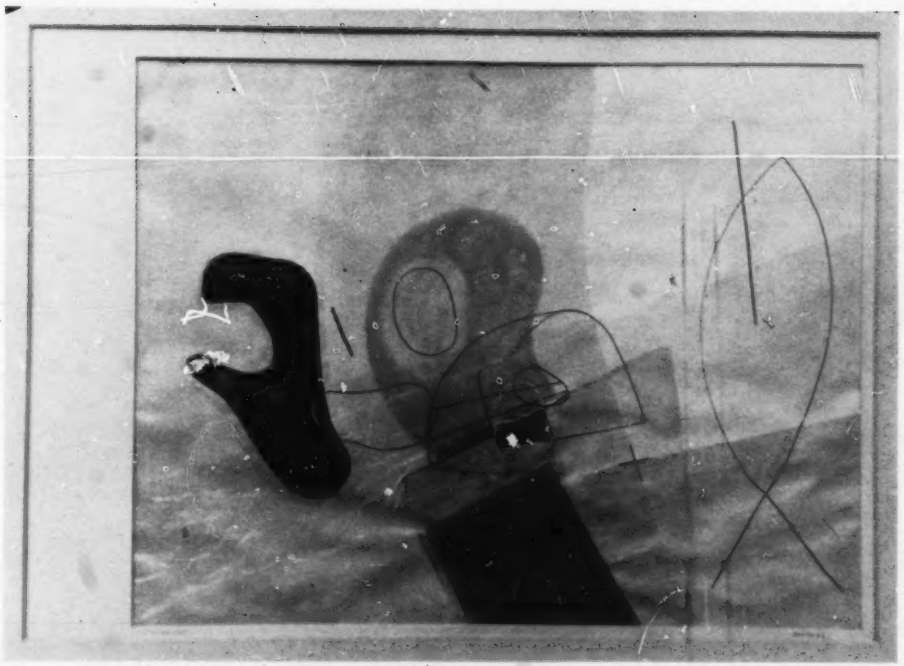
14 STILL LIFE, EASTER MORNING 1935
signed
72 × 60 in. 183 × 152·5 cm
Exhibited
Lefevre Galleries, 1937 (No.5, *Easter Morning* 1935)
Temple Newsam, Leeds, 1945 (No. 15 *Spring Mood, No. 2*)
Whitechapel Art Gallery, 'Painters Progress', 1950 (No.35)
Institute of Contemporary Arts, 'Ten Decades, a Review of British Taste, 1851–1951', 1951 (No.219)
Bradford, '50 Years of British Art', 1954 (No.3)
Painted on Easter Day 1935, the subject and composition are similar to *Spring Mood* (No.11)
Lent by the artist

15* CONTROL 1935
signed
15½ × 20¼ in. 39·5 × 51·5 cm
Watercolour, chalk and indian ink
Control belongs to a group of symbolic religious paintings. In the centre the resurrection from the tomb: on the right a spectral figure bearing the rod of commandment. The artist returned to this subject in 1938, in his picture for the Contemporary Art Society's Religious Theme exhibition, *First Easter Morning* (No.103)
Lent by the artist

16* ABSTRACT COMPOSITION 1935
27 × 41 in. 69 × 104 cm
Reproduced
Axis 4 (1936)
Not in exhibition

17 WINTER STAGE, MOATLANDS PARK 1936
signed
23 × 61½ in. 58 × 155 cm
Collection
Contemporary Art Society
Exhibited
Lefevre Galleries, 1937 (No.15)
New York, Ottawa and subsequent tour, 'Contemporary British Art', 1939–41 (No.36)
Venice Biennale, 1956 (No.1) and subsequent tour arranged by the British Council
Reproduced
G. L. Playfair, 'Hitchens', The Painter & Sculptor, Autumn 1959
One of the first ambitious landscape compositions with multiple centres of vision, this picture was painted in the studio from a smaller version. Moatlands is near East Grinstead, Sussex
Lent by the Trustees of the Tate Gallery

18 DECORATIVE FRAGMENT, SKY AND SEA 1936–7
signed
48¼ × 34¼ in. 122 × 88 cm
Painted in the artist's London studio after a visit to Brighton
Lent by the artist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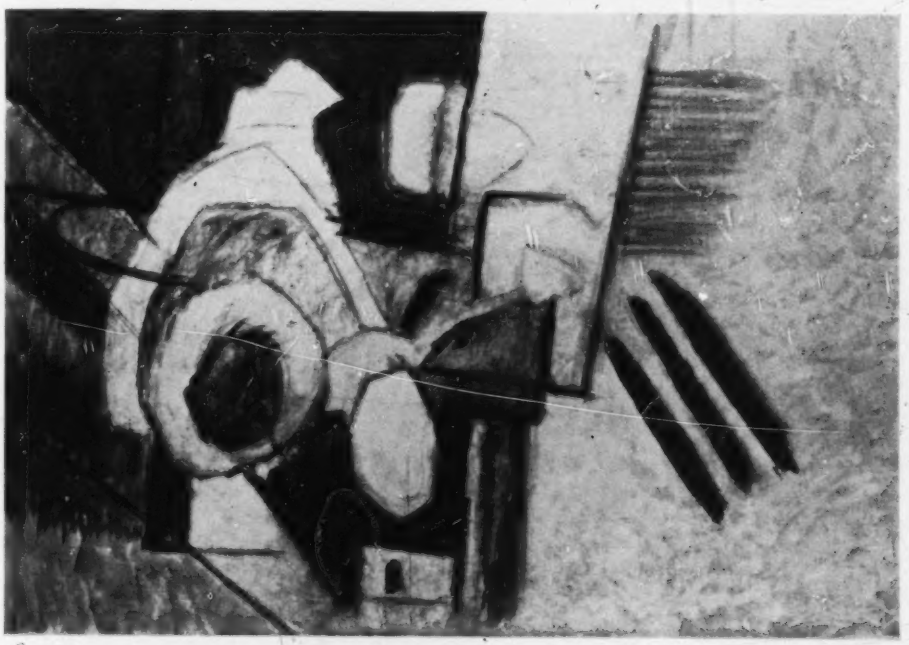

16

19* CORONATION 1937
35 × 47⅝ in. 89 × 121 cm
One of a number of abstract or near-abstract pictures done at this time, partly influenced by Kandinsky's ideas about painting being harmonies of colour like a visual music
Lent by the artist

20 PATH BETWEEN WATERS 1937
signed
20½ × 41½ in. 51·5 × 105·5 cm
Collection
Contemporary Art Society
Exhibited
Leicester Galleries, 1940 (No.44)
National Gallery, 'British Painting since Whistler', 1940 (No.202)
Tate Gallery, 50th Anniversary exhibition of the Contemporary Art Society, 1960 (No.30)
Painted in Suffolk near Ipswich
Lent by the Ferens Art Gallery, Hull

21 GARDEN CONSERVATORY 1937
signed
22 × 59 in. 56 × 149 cm
Exhibited
Leicester Galleries, 1940 (No.56)
Leicester Galleries, 1952 (No.24)
Lent by Sir William Cash

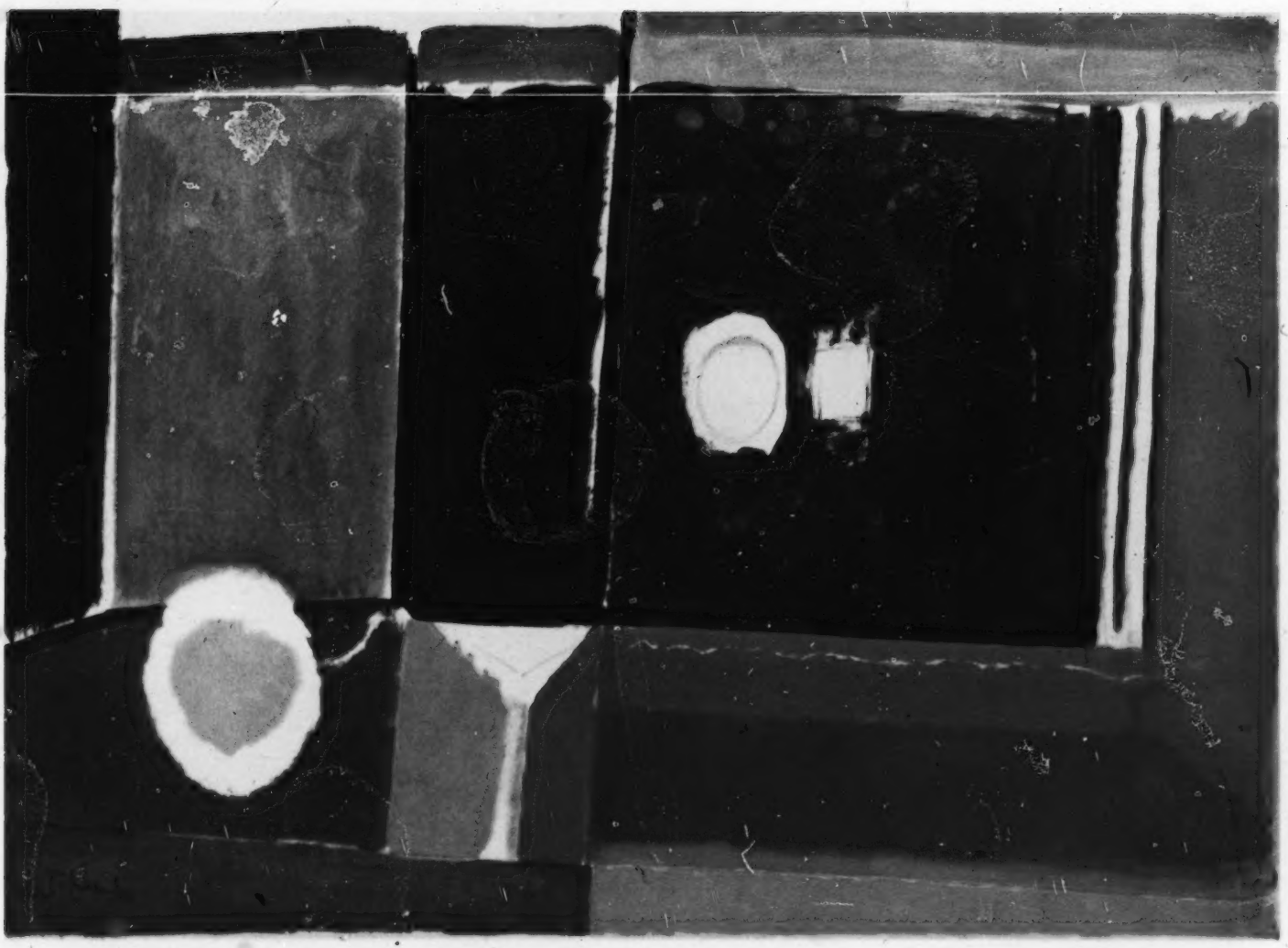
22 WINTER GLADE 1937
signed
21 × 52 in. 53 × 132 cm
Exhibited
Leicester Galleries, 1940 (No.54)
Painted at Burpham near Arundel in Sussex
Lent by F. E. McWilliam Esq

23 FENLAND WILLOWS 1938
signed
22½ × 59½ in. 57·2 × 150·5 cm
Exhibited
Leicester Galleries, 1940 (No.41)
Painted near Ipswich in Suffolk
Lent by the artist

24 GREEN LEAVES 1940
signed
20 × 22 in. 51 × 56 cm
Collection
Lord Clwyd
Exhibited
Leicester Galleries, 1940 (No.42)
Cardiff, 'British Art and the Modern Movement 1930–40', Welsh Committee of the Arts Council, 1962 (No.12)
One of the first pictures painted at the artist's home at Lavington Common, near Petworth, Sussex, where he settled permanently in August 1940 after the bombing of his Adelaide Road Studio
Lent by Mr and Mrs Justin Knowles

25 GREEN WOODLAND 1940
signed
20½ × 41½ in. 52 × 105 cm
Collection
Contemporary Art Society
Exhibited
Temple Newsam, Leeds, 1945 (No.19 *Woodland Landscape*)
Painted in the artist's woodland in Sussex
Lent by the Ferens Art Gallery, Hull

26 STUDIO NATIVITY January 1941
signed and dated
30 × 60 in. 76 × 152 cm
Exhibited
Leicester Galleries, 1942 (No.152 *War Sanctuary*)
Painted from the artist's wife and infant son in the studio room at Greenleaves
Lent by the artist



19 Coronation 1937

27

27* AUTUMN GROUP 1941
signed and dated
38 × 17 in. 99 × 45 cm
Exhibited
Leicester Galleries, 1942 (No.141)
Temple Newsam, Leeds, 1945 (No.20)
Museum of Modern Art, Paris, UNESCO exhibition, 1946 (No.17)
Tate Gallery, 'Seventeen Collectors', Contemporary Art Society exhibition, March–April, 1952 (No.356)
Leicester Galleries, 1952 (No.4)
Venice Biennale, 1956 (No.2) and subsequent European tour arranged by the British Council
Royal Academy, 'A Painter's Collection', 1963 (No.20 *Autumn Still Life*)
Reproduced
G. L. Playfair, 'Hitchens', The Painter & Sculptor, Autumn 1959
Lent by Edward Le Bas Esq

28 JOHN BY JORDAN, NO.1 1942
signed
29¼ × 16 in. 74 × 41 cm
Collection
M. W. Bennett Esq
Exhibited
Leicester Galleries, 1942 (No.145)
Painted in the artist's garden with his infant son as a model. Jordan was a tin bath
Lent by E. G. Langford Esq

29 JOHN BY JORDAN, NO.2 1942
signed
29¼ × 16 in. 74 × 41 cm
Lent by Mrs M. C. Hitchens

30 ORANGE BOY, JOHN BY JORDAN, NO.3 1942
signed
16 × 29¼ in. 41 × 74 cm
Lent by Raymond Mortimer Esq

31 JOHN BY JORDAN, NO.6 1942
signed
29¼ × 16 in. 74 × 41 cm
Lent by Mrs M. C. Hitchens

32 JOHN BY JORDAN, NO.7 1942
22 × 24 in. 56 × 61 cm
Lent by Mrs M. C. Hitchens

33 FELLED TREES, NO.2 1942
signed and dated
20 × 33 in. 51 × 84 cm
Exhibited
Temple Newsam, Leeds, 1945 (No.23)
Lent by Mrs Gwendolen Mullins

34 BALCONY VIEW, IPING CHURCH, 1943
signed
41½ × 20¾ in. 105·5 × 51·5 cm
Exhibited
Leicester Galleries, 1944 (No.23)
Tate Gallery, 'The Private Collector', Contemporary Art Society exhibition, 1950 (No.88)
Edinburgh, '10 English Painters, 1925–1955', Scottish Committee of the Arts Council, 1956 (No.1)
Venice Biennale, 1956 (No.3) and subsequent European tour arranged by the British Council
Moscow and Leningrad, 'British Painting, 1700–1960', 1960 (No.107)
Reproduced
Patrick Heron 'Ivon Hitchens', Penguin Books, 1955, pl.15
G. L. Playfair, 'Hitchens', The Painter & Sculptor, Autumn 1959
Iping is near Midhurst, Sussex
Lent from a private collection, London

35* GREEN PLANTATION 1943
signed
16 × 29¼ in. 41 × 74 cm
Collection
Miss Williams Wynn
One of the earliest pictures painted in the firwood drive near the artist's house. The drive is on the left of the picture
Lent by Lady Iliffe

35 Green Plantation 1943

37

36 BALCONY WITH FLOWERS 1943
signed
41½ × 20¼ in. 105·5 × 51·5 cm
Exhibited
Temple Newsam, Leeds, 1945 (No.24)
Reproduced
Patrick Heron, 'Ivon Hitchens', Penguin Books, 1955, pl.10
Lent by Drs M. and A. Capes

37* AUTUMN FLOWERS 1943
signed
33 × 20 in. 84 × 51 cm
Exhibited
Leicester Galleries, 'August Flowers', 1944 (No.8); Venice Biennale, 1956 (No.5) and subsequent European tour arranged by the British Council
Reproduced
Patrick Heron 'Ivon Hitchens', Penguin Books, 1955, pl.2
Lent by Miss D. L. Pilkington

38 FLOWER GROUP 1943
41 × 27½ in. 104 × 70 cm
Exhibited
Leicester Galleries, 1944 (No.6)
Howard Bliss Collection
Reproduced
Print published by the Pallas Gallery
Lent by Howard Bliss Esq

39* INTERIOR; BOY IN BED 1943
signed
16 × 29¼ in. 41 × 74 cm
Exhibited
British Council exhibition touring Europe, 'Modern British Paintings', 1947–8 (No.10); 'Three Masters of Modern British Painting', Arts Council travelling exhibition, 1961 (No.1)
Lent by Mrs M. C. Hitchens

40 BOY AT BREAKFAST 1943
signed
25 × 36 in. 63·5 × 91 cm
Exhibited
Leicester Galleries, 1944 (No.13)
Tate Gallery, '17 Collectors', Contemporary Art Society, 1950 (No.16)
Lent by Raymond Mortimer Esq

41 BOY AT TABLE 1944
signed
27½ × 41 in. 70 × 104 cm
Exhibited
Leicester Galleries, 1944, (No.3 *Boy with Dominoes*)
City of Leicester Art Gallery, 'Contemporaries', 1946 (No.14)
'British Pa[illegible]ters 1939–1945', Arts Council travelling exhibition, 1946–7 (No.23)
'Modern British Paintings', British Council travelling exhibition, Athens, Rome, Paris and Prague, 1947–8 (No.8)
Graves Art Gallery, Sheffield, 1948
Whitechapel Art Gallery, 'Painters' Progress' 1950 (No.37)
Bournemouth Arts Club, 1951 (No.37)
'Three Masters of Modern British Painting', Arts Council travelling exhibition, 1961 (No.2)
Lent by Mrs M. C. Hitchens

42 FOREST EDGE NO.2 1944
signed
22 × 62 in. 56 × 158 cm
Exhibited
Leicester Galleries, 1947 (No.11)
Whitechapel Art Gallery, 'Painters' Progress', 1950 (No.38)
Whitechapel Art Gallery, '20th Century Form', 1953 (No.21)
Howard Bliss Collection
Lent by Howard Bliss Esq

43 DARK LANDSCAPE 1944
signed and dated
20¼ × 41½ in. 151·5 × 105·5 cm
Collection
John Maude Esq, K.C.
Exhibited
Leicester Galleries, 1944 (No.15)
Temple Newsam, Leeds, 1945 (No.35)
Museum of Modern Art, Paris, UNESCO exhibition, 1946 (No.16)
Birmingham, 'Six Contemporary British Painters', 1950 (No.8)
Leicester Galleries, 1952 (No.37), (reproduced in catalogue)
Lent by Mrs Dennis Sandelson

44 HAZEL WOOD 1944
signed and dated
22 × 59 in. 56 × 150 cm
Collection
Mrs A. Newhouse
Exhibited
Leicester Galleries, 1944 (No.10)
Temple Newsam, Leeds, 1945 (No.38)
'British Painters 1939–45', Arts Council travelling exhibition 1946–7, (No.19)
Leicester Galleries, 1952 (No.6)
Venice Biennale, 1956 (No.4) and subsequent European tour arranged by the British Council
A studio composition, combining two separate landscape subjects – receding woodland on the left, and a fir tree on the right
Lent by the Leeds City Art Gallery

45 AUTUMN LARCHWOOD 1944
signed
16 × 29¼ in. 41 × 74 cm
Collection
Howard Bliss Esq
Exhibited
Tate Gallery, 'The Private Collector', Contemporary Art Society, 1950 (No.91)
Leicester Galleries, 'Gainsborough to Hitchens', Howard Bliss Collection, 1950 (No.26)
Reproduced
Patrick Heron, 'Ivon Hitchens', Penguin Books, 1955, pl.12
Lent by Edward Lysaght Esq

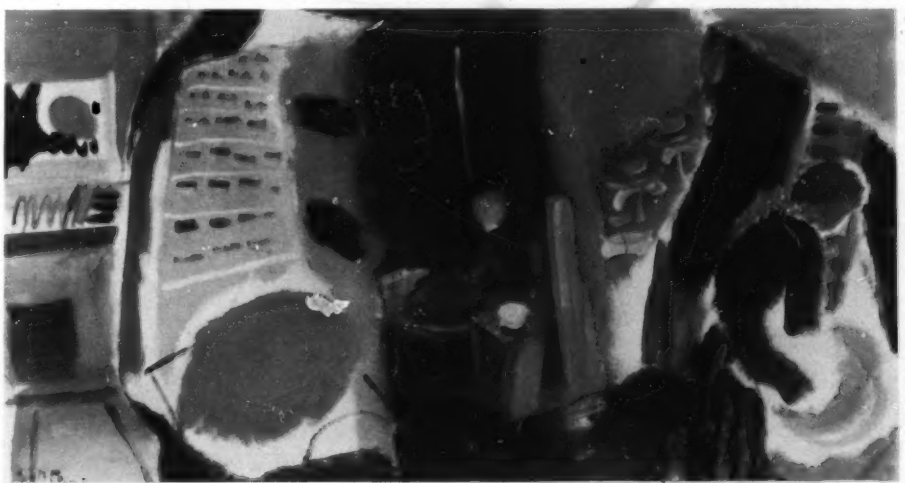
46 WINTER LANDSCAPE 1945
17 × 29½ in. 43 × 75 cm
Exhibited
Howard Bliss Collection
Lent by Howard Bliss Esq

47 TERWICK MILL NO.9, BLUE MORNING 1946
16½ × 43 in. 42 × 109 cm
Exhibited
Leicester Galleries, 1947 (No.16)
Terwick Mill is on the river Rother, just above Midhurst. Many of the artist's mill pool subjects have been painted here
Lent by Godfrey Winn Esq

48 TERWICK MILL NO.19, WET EVENING 1945
signed and dated
16½ × 43 in. 41 × 109 cm
Collection
Captain Ernest Duveen
Exhibited
Leicester Galleries, 1947 (No.22)
Leicester Galleries, 1952 (No.34)
Edinburgh, 'Ten English Painters, 1925–55', Scottish Committee of the Arts Council, 1956 (No.2)
Reproduced
Patrick Heron, 'Ivon Hitchens', Penguin Books, 1955, pl.17
Lent by R. Howard Harrison Esq

49 ORANGE LILY 1946
signed
39 × 30 in. 99 × 51 cm
Collection
Basil Burton Esq
Exhibited
Leicester Galleries, 1947 (No.15)
Birmingham Museum and Art Gallery, 'Six Contemporary British Painters', 1950 (No.14)
Lent by Guy Dixon Esq

50 POPPIES AND GREY LEAVES 1946
signed and dated
51½ × 20¼ in. 132 × 53 cm
Exhibited
Leicester Galleries, 1947 (No.7)
'Three Masters of Modern British Painting', Arts Council travelling exhibition, 1961 (No.4) Royal Academy, 'A Painter's Collection', 1963 (No.24)
Lent by Edward Le Bas Esq



51* WINTER WALK, NO.1 1948
signed
$20\frac{1}{4} \times 41\frac{1}{2}$ in. 51×105 cm
Collection
R. Furneaux Jordan Esq
Exhibited
Graves Art Gallery, Sheffield, 1948
Leicester Galleries, 1949 (No.20)
Leicester Galleries, 1952 (No.15, reproduced in catalogue)
Museum of Modern Art, New York, 'Masters of British Painting', and subsequently at City Art Museum, St Louis and The California Palace of the Legion of Honor, 1956–7 (No.43, reproduced in catalogue)
Reproduced
Patrick Heron, 'Ivon Hitchens', Penguin Books, 1955, pl.4
Painted in the Firwood Drive in the woods near the artist's house. These paintings are discussed at length by Patrick Heron (*op. cit.*)
Lent by the Art Gallery of Toronto (Women's Committee Fund)

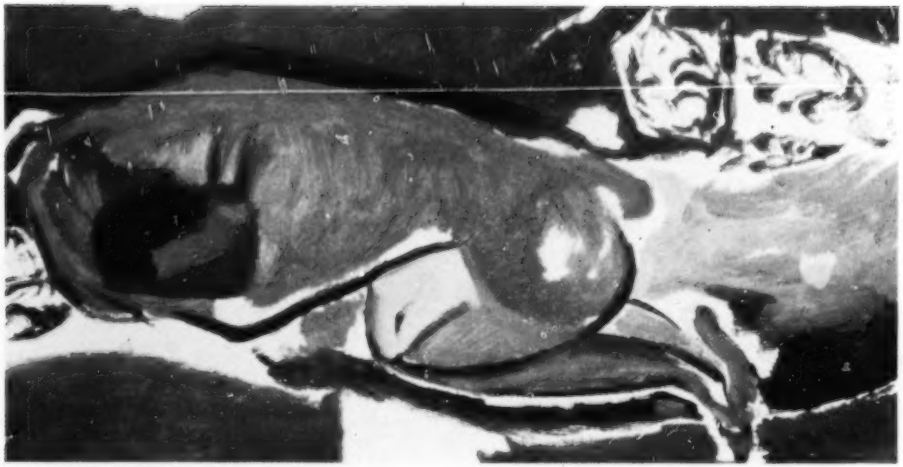
53

54

52 WINTER WALK, NO.2 1948
signed
17 × 43 in. 43 × 109 cm
Exhibited
Hanover Gallery, 'Space in Colour', 1953 (No.23)
Leicester Galleries, 1954 (No.2)
Edinburgh, '10 English Painters 1925–55', Scottish Committee of the Arts Council 1956 (No.3)
Reproduced
Patrick Heron, 'Ivon Hitchens', Penguin Books, 1955, pl.5
Lent from a private collection, London

53* WINTER WALK, NO.3 1948
17 × 43 in. 43 × 109 cm
Exhibited
Hanover Gallery, 'Space in Colour', 1953 (No.24); Gimpel Fils, 1956 (No.2)
Reproduced
Patrick Heron, 'Ivon Hitchens', Penguin Books, 1955, pl.9
Lent by Mrs M. C. Hitchens

54* WINTER WALK, NO.4 1948
$16\frac{1}{2} \times 43$ in. 42 × 109 cm
Exhibited
Leicester Galleries, 1954 (No.6)
Reproduced
Patrick Heron, 'Ivon Hitchens', Penguin Books, 1955, pl.9
Lent by John Sykes Esq



64

55 SHROUDED WATER, NO.1 1948
signed
20¾ × 41½ in. 51 × 105 cm
Exhibited
Leicester Galleries, 1949 (No.9)
Painted in the artist's woodland
Lent by Mrs Gwen Ricardo

56 SHROUDED WATER, NO.3 1948
signed
18 × 43 in. 46 × 109 cm
Exhibited
Leicester Galleries, 1949 (No.13)
Leicester Galleries, 1952 (No.5)
Lent by Richard Sheppard Esq, A.R.A.R.B.A.

57 LIGHT OVER BRACKEN 1948
signed
22 × 26 in. 56 × 61 cm
Exhibited
Graves Art Gallery, Sheffield, 1948
Howard Bliss Collection
Lent by Howard Bliss Esq

58 BROODING DOWNS 1948
signed
20¾ × 41½ in. 51 × 105 cm
Lent by M. V. B. Hill Esq; D.S.O., M.C.

59 ROTHER WEIR 1948
signed
20¾ × 41½ in. 51 × 105 cm
Collection
Peter Meyer Esq
Exhibited
Howard Bliss Collection
Lent by Howard Bliss Esq

60 ALGERIAN WOMAN, NO.2 1948
signed
16 × 43 in. 40 × 109 cm
Exhibited
Leicester Galleries, 1950 (No.17)
Lent by N. B. C. Lucas Esq

61 ALGERIAN WOMAN, NO.3 1949
signed
26½ × 44¾ in. 67 × 114 cm
Exhibited
Leicester Galleries, 1950 (No.12)
Bournemouth Arts Club, 1951 (No.21)
Howard Bliss Collection
Reproduced
Patrick Heron, 'Ivon Hitchens', Penguin Books, 1955, pl.29
Lent by Howard Bliss Esq

62 RECLINING WOMAN, NO.1 1950
signed
16 × 29¼ in. 41 × 74 cm
Lent by the Very Reverend Walter Hussey

63 SLEEPING WOMAN, NO.2 1950
signed
23 × 28 in. 58 × 71 cm
Exhibited
Leicester Galleries, 1950 (No.16)
Lent by Mr and Mrs Jack Wallis

64* AUGUST NUDE, NO.4 1950
signed
16 × 29¼ in. 41 × 74 cm
Exhibited
Leicester Galleries, 1950 (No.6)
Lent by Mrs M. C. Hitchens

65* FIGURE IN THE OPEN 1950
signed
22 × 26 in. 56 × 66 cm
Collection
Mrs H. Mackintosh
Exhibited
The Leicester Galleries, 1950 (No.26)
Reproduced
Patrick Heron, 'Ivon Hitchens', Penguin Books, 1955, pl.26
Discussed by Patrick Heron in 'The Changing Forms of Art' (Routledge and Kegan Paul, 1956), p.33
Lent by R. D. Gill Esq

65 Figure in the Open 1950

67 Yellow Depths 1930

66 RHODODENDRON DEPTHS 1950
signed
20¼ × 41½ in. 51·5 × 105 cm
Lent by Lady Marjorie Stirling

67* YELLOW DEPTHS 1950
signed
20¼ × 41½ in. 51 × 105 cm
Exhibited
Leicester Galleries, 1954 (No.10)
Lent by David and Elizabeth Gill

68 EVENING CLOUDS OVER A RIVER 1950
signed
16 × 36 in. 41 × 81 cm
Exhibited
'Three Masters of Modern British Painting', Arts Council travelling exhibition, 1961 (No.5)
A painting of the upper pool at Terwick Mill
Lent by Mrs M. C. Hitchens

69 MILL POOL, BLUE-GREY AFTERNOON 1950
signed
18 × 43 in. 46 × 109 cm
Exhibited
Leicester Galleries, 1952 (No.14)
Reproduced
Patrick Heron, 'Ivon Hitchens', Penguin Books, 1955, pl.16
Lent from a private collection, London

70 GREY MILL POOL 1950
signed
16 × 36 in. 41 × 92 cm
Exhibited
Leicester Galleries, 1952 (No.38)
Lent by Mrs Oliver Brown

71 MILL POOL, COMING STORM 1951
signed and dated
17 × 43 in. 43 × 109 cm
Exhibited
Leicester Galleries, 1952 (No.25)
Venice Biennale, 1956 (No.10) and subsequent European tour arranged by the British Council
Howard Bliss Collection
Reproduced
Patrick Heron, 'Ivon Hitchens', Penguin Books, 1955, pl.13
Sir John Rothenstein, 'British Art Since 1900', Phaidon Press, 1962, pl.123
Lent by Howard Bliss Esq

72 MILL POOL, PASSING STORM 1951
signed
16 × 49 in. 40 × 125 cm
Exhibited
Leicester Galleries, 1952 (No.36)
'Three Masters of Modern British Painting' Arts Council travelling exhibition, 1960 (No.6)
Lent by Peter Meyer Esq

73* AQUARIAN NATIVITY 1951
signed and dated
Wax oil on canvas
83 × 223 in. 211 × 565 cm
Exhibited
Arts Council Festival of Britain Exhibition, 'Sixty Paintings for '51', 1951 (No.26, reproduced in catalogue)
This painting won a Purchase Prize in the Festival of Britain Exhibition, and was presented by the Arts Council to the Slade School of Art, University College London. The artist writes: 'It is said by astrologers that the world is now passing into the controlling sign of Aquarius, the water carrier, who represents the spread of scientific and spiritual knowledge in the new age now dawning. But the birth pangs mean destruction and disaster first of all. Hence the red-painted 'babies bath' in the centre of the painting, and the sad-visaged mother.' The attendant figure with the water-jar on her head was painted after an African carving then in the artist's possession.
Lent by University College London.

74 AUTUMN RIDE, NO.1 1951
signed
16½ × 43 in. 42 × 109 cm
Exhibited
Leicester Galleries, 1952 (No.7)
Painted in the same Firwood Drive as the Winter Walks pictures (Nos.51–54)
Lent by Mrs W. Gilchrist

73

75 AUTUMN RIDE, NO.2 1951
signed
18 × 43 in. 46 × 109 cm
Exhibited
Leicester Galleries, 1952 (No.3)
Howard Bliss Collection
Reproduced
Patrick Heron, 'Ivon Hitchens', Penguin Books, 1955, pl.21
Patrick Heron, 'The Changing Forms of Art', Routledge and Kegan Paul Ltd, 1956, pl.15
Lent by Howard Bliss Esq

76* DARK AND LIGHT TREES 1951
signed
16 × 29¼ in. 40 × 74 cm
Exhibited
'Three Masters of Modern British Painting,' Arts Council travelling exhibition, 1960 (No.8)
Lent by Mrs M. C. Hitchens

77 RIVER POOL 1951
signed
16½ × 59 in. 42 × 150 cm
Exhibited
'Contemporary British Landscape', Arts Council travelling exhibition, 1953 (No.29)
Venice Biennale, 1956 (No.14) and subsequent European tour arranged by the British Council
Leicester Galleries, 1957 (No.11)
One of the Terwick Mill Pool series
Lent by the Castle Museum, Nottingham

76 . Dark and Light Trees 1951

78 Flowers against
Blue Patchwork 1952

78* FLOWERS AGAINST BLUE PATCHWORK 1952
signed
26 × 22 in. 66 × 56 cm
Lent by Harry M. Fairhurst Esq

79 STUDY FOR THE MURAL PAINTING IN CECIL SHARP HOUSE, LONDON 1952
Charcoal on canvas
34 × 117 in. 86 × 297 cm
Exhibited
Whitechapel Art Gallery, 'British Painting and Sculpture', 1954 (No.24)
This is one of the large composition studies for the mural painting (measuring 16 × 69 ft) in Cecil Sharp House, the headquarters of the English Folk Dance and Song Society in Regent's Park Road, London NW7. The work was executed between 1950 and 1954 at the direct request of Mrs Dogulas Kennedy, at that time president of the Society. The artist was asked to include groups of figures performing traditional dances – a Ring Dance and Morris Dances on the left, Horn Dancers and the Padstow Hobby Horse on the right.
Lent by the artist

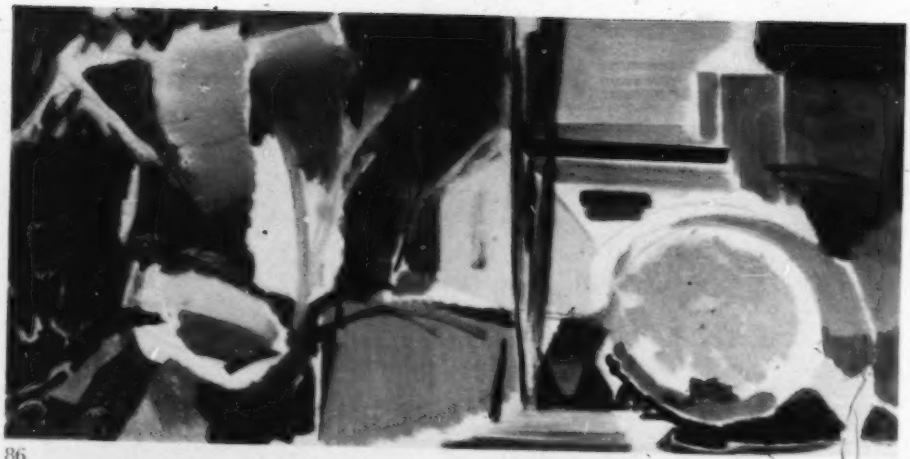
82

80 EIGHT STUDIES FOR FIGURES in the mural painting in Cecil Sharp House, London 1952
(a) Study of Three Dancers, Back View
charcoal on a toned ground
14⅛ × 19⅝ in. 35·9 × 49·8 cm
(b) Study of Two Dancers, Back View
charcoal on a toned ground
14⅛ × 19⅜ in. 35·9 × 49·2 cm
(c) Study of Three Bowmen
charcoal on a toned ground
14⅝ × 19⅜ in. 37·1 × 49·2 cm
(d) Study of Two Bowmen
charcoal on a toned ground
14⅝ × 19⅜ in. 37·1 × 49·2 cm
(e) Study of Three Stag Dancers
charcoal on a toned ground
12⅜ × 19¼ in. 31·4 × 48·9 cm
(f) Study of a Male and Female Dancer
charcoal on a toned ground
13 1/16 × 17¾ in. 33·8 × 45·1 cm
(g) Study of Three Musicians
charcoal on a toned ground
14⅛ × 21⅜ in. 37·1 × 54·3 cm
(h) Study of Four Musicians
charcoal on a toned ground
14⅛ × 19 1/16 in. 37·1 × 49 cm
All lent by the artist

81 TREES AND BUSHES 1952
signed
20¼ × 41½ in. 51 × 105 cm
Exhibited
Leicester Galleries, 1952 (No.32, reproduced in catalogue)
Venice Biennale, 1956 (No.11), and subsequent European tour arranged by the British Council
Howard Bliss Collection
Reproduced
Patrick Heron, 'Ivon Hitchens', Penguin Books, 1955, pl.25
Quadrum, No.2, November 1956, p.157
Lent by Howard Bliss Esq

82* LOCK GATES, EVENING 1952
signed
23 × 35 in. 58 × 89 cm
Lent by Grahame Davies Esq

83 ARCHED TREES, NO.10 1954
16½ × 43 in. 42 × 109 cm
Exhibited
Leicester Galleries, 1957 (No.12)
Lent by Mr and Mrs William Morton



86

87

84 CORNER OF A GARDEN 1955
signed
29¼ × 16 in. 74 × 41 cm
Lent by Miss Sheila McCririck

85* TREE LANDSCAPE 1955
signed
20¼ × 41½ in. 51 × 105 cm
Exhibited
British Council travelling exhibition, Paris and Amsterdam, 1957 (No.21)
Lent by Peter Meyer Esq

86* ORANGE BUSH 1955
signed
20¼ × 41½ in. 51 × 105 cm
Lent by Douglas Glass Esq

87* COURTYARD WITH SUSANNA, NO.5 1955
signed
22 × 33 in. 56 × 84 cm
Exhibited
Leicester Galleries, 1957 (No.8)
Lent by Mrs D. Colinvaux

85 Tree Landscape 1955

88 COURTYARD WITH SUSANNA, YELLOW AND GREY 1955
16 × 29½ in. 41 × 74 cm
Lent by the artist

89 A SUSSEX DELL WITH A FOOTBRIDGE, NO.1 1956
signed
16 × 36 in. 41 × 91 cm
Lent by Dr J. F. Stokes

90 WHITE STAR DAHLIA, YELLOW AND GREEN 1957
signed
22 × 33 in. 56 × 84 cm
Lent by Mrs M. C. Hitchens

91 A DINGHY ON SUMMER WATER, NO.2 1957
16 × 29½ in. 41 × 74 cm
Lent by Mrs M. C. Hitchens

92* APRIL HAZE NO.3 1957
signed
20¼ × 41½ in. 51 × 105 cm
Exhibited
Leicester Galleries 1957 (No.4)
Lent by Dr and Mrs Maurice Pappworth

93 Movement of Autumn 1957

93* MOVEMENT OF AUTUMN 1957
signed
16½ × 43 in. 41 × 109 cm
Lent by Dr J. P. Hodin

94 AUTUMN FLOWERS IN A CONSERVATORY 1957
signed
20¼ × 41½ in. 51 × 105 cm
Lent by Mrs Edward Sieff

95* QUIET WALK, NOVEMBER 1957
signed
20¼ × 46 in. 51 × 117 cm
Exhibited
Leicester Galleries New Year Exhibition 1958 (No.101)
Lent by Sir Allen Lane

96 FIRWOOD RIDE, SUBJECT 1957
signed
16 × 34 in. 41 × 86 cm
The first statement of a new series of pictures painted in the Firwood Drive close to the artist's house at Lavington Common. Thirteen variations were painted between autumn 1957 and spring 1959
Lent by George Malcolm Thomson Esq

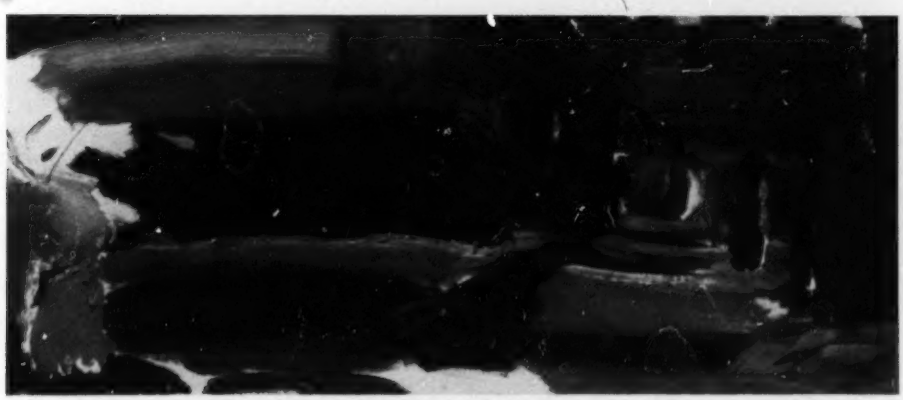
97* FIRWOOD RIDE NO.3, NOVEMBER 1957
signed
18 × 43 in. 45 × 109 cm
Exhibited
Leicester Galleries 1959 (No.17)
Lent from a private collection, London

98* FIRWOOD RIDE NO.4, DECEMBER 1957
signed
16 × 43 in. 41 × 109 cm
Exhibited
Leicester Galleries 1959 (No.18)
Lent by Mrs M. C. Hitchens

99 FIRWOOD RIDE NO.5, WINTER 1958
signed
17¼ × 43 in. 44 × 109 cm
Exhibited
Leicester Galleries 1959 (No.19)
'Three Masters of Modern British Painting', Arts Council travelling exhibition, 1961 (No.13)
Lent by Sir Robert Adeane

100 FIRWOOD RIDE NO.6, FEBRUARY 1958
signed
17¼ × 43 in. 44 × 109 cm
Exhibited
Leicester Galleries 1959 (No.22)
Lent from the Leicester Galleries

101 FIRWOOD RIDE NO.11, SPRING 1958
signed
16½ × 43 in. 42 × 109 cm
Exhibited
Leicester Galleries 1959 (No.26)
Lent by Mrs M. C. Hitchens

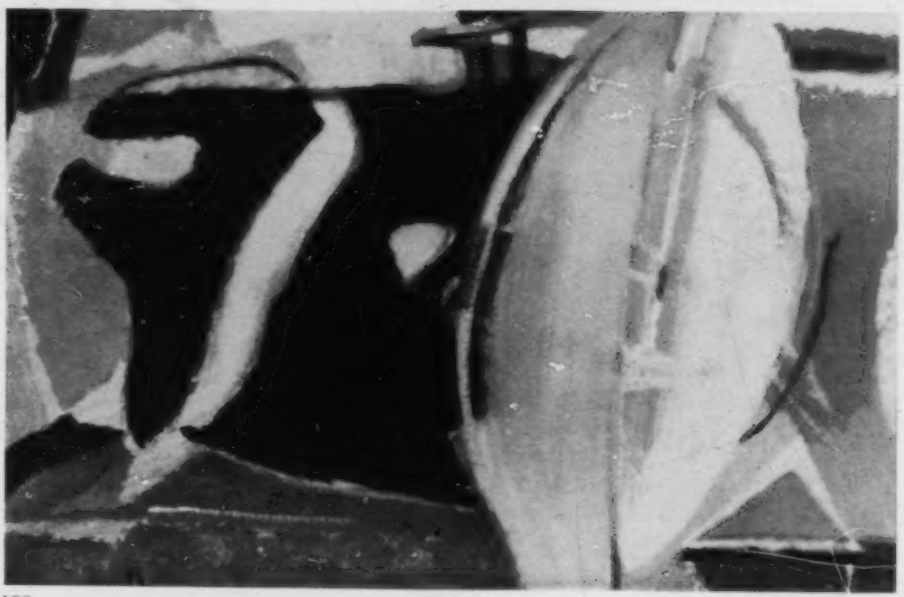


95

102

102* ORANGE AND YELLOW LILIES 1958
signed
20¼ × 41½ in. 51 × 105 cm
Lent by The Financial Times Ltd

103* FIRST EASTER MORNING 1958
signed with initial H
35 × 54 in. 89 × 137 cm
Exhibited
Tate Gallery, 'The Religious Theme', Contemporary Art Society exhibition, 1958 (No.20) and subsequent tour
In this picture, painted especially for the C.A.S. exhibition, the artist returns to a subject first treated in 1935 (see No.15)
Lent by the artist



103

104 PATTERN OF FLOWERS 1958
signed
23½ × 44¾ in. 56 × 114 cm
Lent by Eric Alport Esq

105* FLOWER COMPOSITION, VIOLET AND ORANGE 1958
signed
23½ × 45 in. 60 × 114 cm
Exhibited
Leicester Galleries, 1959 (No.8, reproduced in catalogue)
Lent by the Hon. Patrick Lindsay

105 Flower Composition, Violet and Orange 1958

108

109

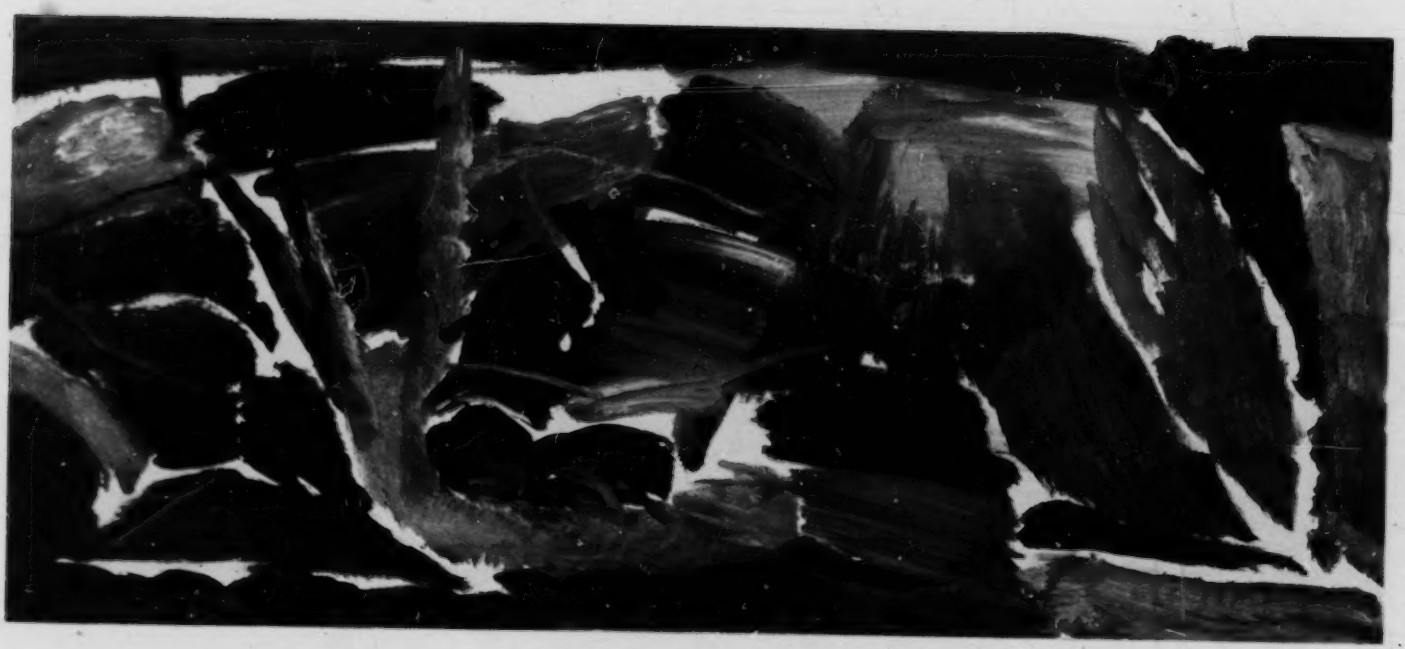
106 SUN AND A BOAT 1958
signed
20¼ × 41½ in. 51 × 105 cm
Lent by the artist

107 BOAT ON A LAKE NO.2 1958
signed
22 × 36 in. 56 × 91 cm
Exhibited
Leicester Galleries, 1959 (No.13)
Lent by Stuart Bond Esq

108* BOAT ON A LAKE NO.3 1958
signed
20¼ × 46 in. 51 × 117 cm
Exhibited
Leicester Galleries, 1959 (No.11)
Lent by the Ministry of Public Building and Works

109* BOAT ON A LAKE NO.4 1958
signed
20¼ × 46 in. 51 × 117 cm
Exhibited
Leicester Galleries, 1959 (No.10)
Lent by Sir Martyn Beckett Bt, M.C., B.A., A.R.I.B.A.

110* DIVIDED OAK TREE NO.2 1958
signed
20¼ × 46 in. 51 × 117 cm
Exhibited
Howard Bliss Collection
Lent by Howard Bliss Esq



110 Divided Oak Tree No.2 1958

111 Curving Canal with Overhanging Trees, No. 1 1958

111* CURVING CANAL WITH OVERHANGING TREES, NO.1 1958
signed
16¾ × 43 in. 41 × 109 cm
Collection
Edward Lysaght Esq
Exhibited
Leicester Galleries, 1959
(No.2 *Curving Canal No.2*)
Lent by Sir Philip Hendy

117

112 TWO VIEWS 1958
signed
21 × 52 in. 53 × 132 cm
Collections
W. A. Evill
Exhibited
Leicester Galleries, 1959 (No.28)
Lent by Mrs Robin Brook

113 WOODLAND, VERTICAL AND HORIZONTAL 1958
signed
20¼ × 46 in. 51 × 117 cm
Exhibited
Leicester Galleries, 1959 (No.21)
Another picture painted in the Firwood Drive (*cf.* Nos.50–54, 74–5, 96–101)
Reproduced
G. L. Playfair, 'Hitchens', The Painter & Sculptor, Autumn 1959
Lent by the Trustees of the Tate Gallery

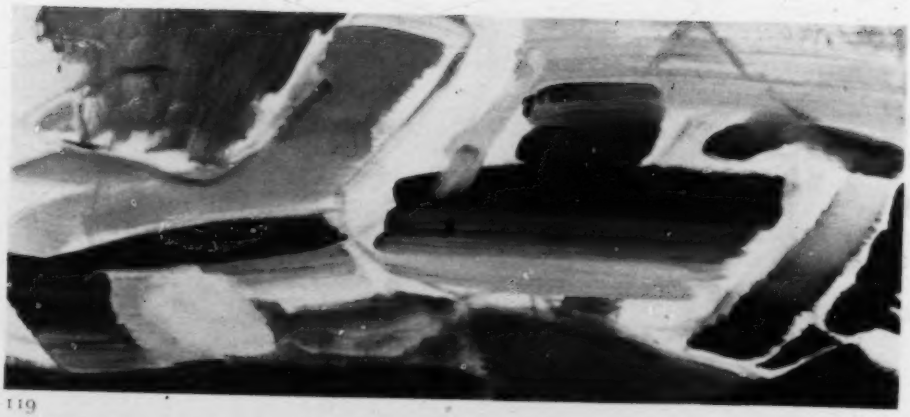
114 AUTUMN GROVE 1958
signed
24 × 53 in. 61 × 140 cm
Exhibited
'Three Masters of Modern British Painting', Arts Council travelling exhibition 1961 (No.12)
Howard Bliss Collection
Lent by Howard Bliss Esq

115 APRIL WALK 1959
signed
30 × 80½ in. 76 × 204 cm
Exhibited
Arthur Tooth and Sons, 'Critic's Choice', Terence Mullaly, 1959, (not in catalogue)
London Group, 1960 (No.26)
The British Guggenheim Award Paintings 1960 (No.14)
'Three Masters of Modern British Painting', Arts Council travelling exhibition 1961 (No.10)
Lent from the Waddington Galleries

116 THE UPTURNED BOAT 1959
signed
18 × 43 in. 46 × 109 cm
Lent by Paul Dehn Esq

117* QUIET DOWNS 1959
signed
16 × 34 in. 41 × 86 cm
Lent by Brian Knox Esq

118 LANDING STAGE WITH TWO BOATS NO.1 1959
signed
20¼ × 46 in. 51 × 117 cm
Exhibited
The Waddington Galleries, 1962
(No.11, reproduced in catalogue)
Lent by Mr and Mrs James Rothman



119

122

119* LANDING STAGE WITH TWO BOATS NO.2 1959
signed
20¼ × 46 in. 51 × 117 cm
Exhibited
The Waddington Galleries, 1962 (No.12, reproduced in catalogue)
Howard Bliss Collection
Lent by Howard Bliss Esq

120 A BOAT AND REFLECTIONS 1959
signed
18 × 43 in. 46 × 109 cm
Exhibited
Arthur Tooth and Sons, 'Critic's Choice', Terence Mullaly, 1959 (No.6)
Lent by Mr and Mrs David Matthews

121 WOMAN WITH KNEES UP 1959
signed
18 × 31 in. 46 × 79 cm
Exhibited
Waddington Galleries, 1960 (No.3, reproduced in catalogue)
Lent from a private collection, New York

122* RESTING NUDE 1959
signed
20¼ × 41½ in. 51 × 105 cm
Exhibited
'Three Masters of Modern British Painting', Arts Council Travelling Exhibition 1961 (No.15, *Reclining Figure*)
Lent by Victor Waddington Esq

123* TWO FIGURES RESTING 1959
signed
24 × 52 in. 61 × 132 cm
Exhibited
Arthur Tooth and Sons, 'Critic's Selection', Denys Sutton, 1960 (No.12)
Lent by Miss H. Wilson

124* DAY'S REST, DAY'S WORK 1960
signed
Marble medium on canvas
12 × 24 ft 365 × 730 cm
Exhibited
Victoria and Albert Museum, 'Mural Art Today', Society of Mural Painters exhibition, 1960 (No.25, reproduced in catalogue)
Literature
J. P. Hodin, Quadrum 10, p.12 (Brussels 1961)

The mural has now been placed on the north wall of the main refectory, College House, at the new University of Sussex (architect: Sir Basil Spence).

The artist writes about the subject: *Day's Rest, Day's Work*, reverses the usual order of these words, because for purposes of the design the "resting" figures had to come on the left of the picture, thus reading first. The woodman rests his left foot on a tree log and his left arm on his knee; he talks to his wife and family – baby in arms and a son aged 3 – while an older boy dives out of the left corner of the picture into a nearby pool. In the centre is Day's Work – the forester is shown swinging his axe in four positions of the stroke to fell a tree, while his companion uses a low swing to cause the direction of the fall . . . The abstract pattern design behind the figures is planned to convey the encircled family atmosphere on the left, and in the centre the sweeping upward action of the axemen, with a flash of blue light at the top of the stroke.'

Lent by the University of Sussex

123

124

126 Winter Wood Spaces 1960

125 NINE STUDIES FOR DAY'S REST, DAY'S WORK 1960

(a) Two Studies of the Woodcutter
charcoal
12¾ × 7¾ in. 32 × 20 cm

(b) Two Studies of the Woodman: Last Position
charcoal
7¾ × 7¾ in. and 9 × 7¾ in. 20 × 20 cm and 23 × 20 cm

(c) Two Studies of the Woodcutter: Two Positions
ink
17¾ × 7¾ in. 45 × 20 cm

(d) Four Studies of the Woodcutter
charcoal and Ink
12¾ × 7¾ in. 32 × 20 cm

(e) Two Studies of the Woodcutter in Action
charcoal and ink; one on a toned ground
17¾ × 10½ in. 45 × 27 cm

(f) Two Studies of a Man Resting
charcoal
12¾ × 7¾ in. 32 × 20 cm

(g) Two Studies of a Man Resting
indian ink
12¾ × 7¾ in. 32 × 20 cm

(h) Two Studies of a Resting Figure
charcoal
12¾ × 7¾ in. 32 × 20 cm

(i) Two Studies of the Boy Diving
charcoal
12¾ × 7¾ in. 32 × 20 cm

All lent by the artist

126* WINTER WOOD SPACES 1960
signed
20¼ × 41½ in. 51 × 105 cm
Lent by Mrs M. C. Hitchens

127 WARNFORD WATER, RUSHING WEIR 1960
signed
17 × 58½ in. 43 × 149 cm
The artist has frequently worked at Warnford Water since 1959. In his own words: 'The interest of this subject lay in the combination of four entities, each in itself having pictorial value: the Lake, long, receding into the distance, tree-bordered and swept by wind ripples and glaring lights. Leading from this the swift-flowing water race tumbling in a small fall over the edge of a curved brick-supported bank. The deep, cool, clear trout pool below, partly in sun and partly in shade from the heavy foliage above; and leading out of this pool the winding stream, sand-banked, strung with waterweed, passing away among the vegetation'. (From the catalogue of the exhibition at the Waddington Galleries, June 1960)
This painting is from the second series of Warnford Water pictures
Lent by Edward Lysaght Esq

128 A LAKE AND OUTFLOW (Warnford Water) 1960
signed
23¼ × 67 in. 59 × 170 cm
Exhibited
'Three Masters of Modern British Painting', Arts Council travelling exhibition, 1960 (No.18)
Stedelijk van Abbe Museum, Eindhoven, Holland, 'Konipas 2: Contemporary Paintings in London', 1962 (No.31, reproduced in catalogue)
Lent by White House (Regent's Park) Ltd

129 OUTFLOW AND POOL UNDER OVERHANGING TREES (Warnford Water) 1960
signed
21 × 52 in. 53 × 132 cm
Exhibited
'Three Masters of Modern British Painting', Arts Council travelling exhibition, 1960 (No.19)
Lent by Duncan Stirling Esq

130* STREAM AND POOL TO AN OPEN SPACE (Warnford Water second series) 1960
signed
16½ × 43 in. 42 × 109 cm
Exhibited
'Three Masters of Modern British Painting', Arts Council travelling exhibition, 1961 (No.20)
Lent by Stanley H. Burton Esq

130

133

131 WARNFORD WATER: SECOND SERIES, FINALE 1960
signed
16 × 36 in. 41 × 91 cm
Lent from a private collection, London

132 MARSH WATER 1960
signed
17½ × 43 in. 44 × 109 cm
Lent by Sir Mortimer Wheeler

133* INTERIOR, ORANGE SUNLIGHT 1960
signed
25 × 40¼ in. 63 × 102 cm
Exhibited
Waddington Galleries, 1960 (No.4, reproduced in catalogue)
Stedelijk van Abbe Museum, Eindhoven, Holland, 'Kompas 2: Contemporary Painting in London', 1962 (No.32)
Lent by the Art Gallery, Aberdeen

134 INTERIOR RED SUNLIGHT 1960
signed
20 × 30 in. 50 × 75 cm
Lent from a private collection

135 INTERIOR YELLOW SUNLIGHT 1960
signed
20 × 36 in. 50 × 90 cm
Lent from a private collection

136 A MILL AND POOL 1960
signed
24 × 55 in. 61 × 140 cm
Exhibited
'Three Masters of Modern British Painting', Arts Council travelling exhibition, 1961 (No.21)
Howard Bliss Collection
Lent by Howard Bliss Esq

137* DARK AND LIGHT POPPIES 1960
signed
20¼ × 41½ in. 51 × 105 cm
Lent by Mrs Mabel Waddington

138 REEDED BOAT 1961
signed
22 × 56¾ in. 56 × 144 cm
Exhibited
Waddington Galleries, 1962 (No.15, reproduced in catalogue)
Lent by Stanley H. Burton Esq

139* FLOATING BOAT 1961
signed
Oil on canvas
19 × 56½ in. 48 × 143 cm
Collection
Dr Y. Pomeraniac
Exhibited
Waddington Galleries, 1962 (No.13, reproduced in catalogue)
Lent by Mr and Mrs Simon Majaro

137

139

140* CAVES OF GREEN NO.1 1961
signed
17×43 in. 43×109 cm
Exhibited
Waddington Galleries, 1962 (No.19, reproduced in catalogue)
Lent by Mrs Peter Kapff

141 CAVES OF GREEN NO.4 1961
signed
17×56 in. 43×142 cm
Exhibited
Waddington Galleries, 1962 (No.22, reproduced in catalogue)
Lent by C. Bernard Brown Esq

142 SUMMER WATER, JUNE GREEN 1961
signed
24½×55¾ in. 61×142 cm
Exhibited
Waddington Galleries, 1962 (No.8, reproduced in catalogue)
Lent by C. Bernard Brown Esq

143* SUMMER WATER, RIVERBEND 1961
signed
18×46 in. 46×117 cm
Lent from a private collection

140 Caves of Green No.1 1961

143 Summer Water, Riverbend 1961

144

144* SUMMER WATER, RAIN 1961
signed
20¼ × 46 in. 51 × 117 cm
Exhibited
Waddington Galleries, 1962 (No.24, reproduced in catalogue)
Howard Bliss Collection
Lent by How[illegible]d Bliss Esq

145* FOREST SHELTER 1961
signed
18 × 43 in. 46 × 109 cm
Lent by Andrew Sinclair Esq

146* PURPLE AVENUE NO.3 1961
signed
17 × 58¼ in. 43 × 149 cm
Exhibited
Waddington Galleries, 1962 (No.4)
Lent by Mr and Mrs Alex Bernstein

147* WINTER WATER 1961
signed
17 × 57 in. 43 × 145 cm
Exhibited
Waddington Galleries, 1962 (No.14)
Stedelijk van Abbe Museum, Eindhoven Holland, 'Kompas 2 – Contemporary Painting in London', 1962 (No.33, reproduced in catalogue)
Lent by Mrs M. C. Hitchens

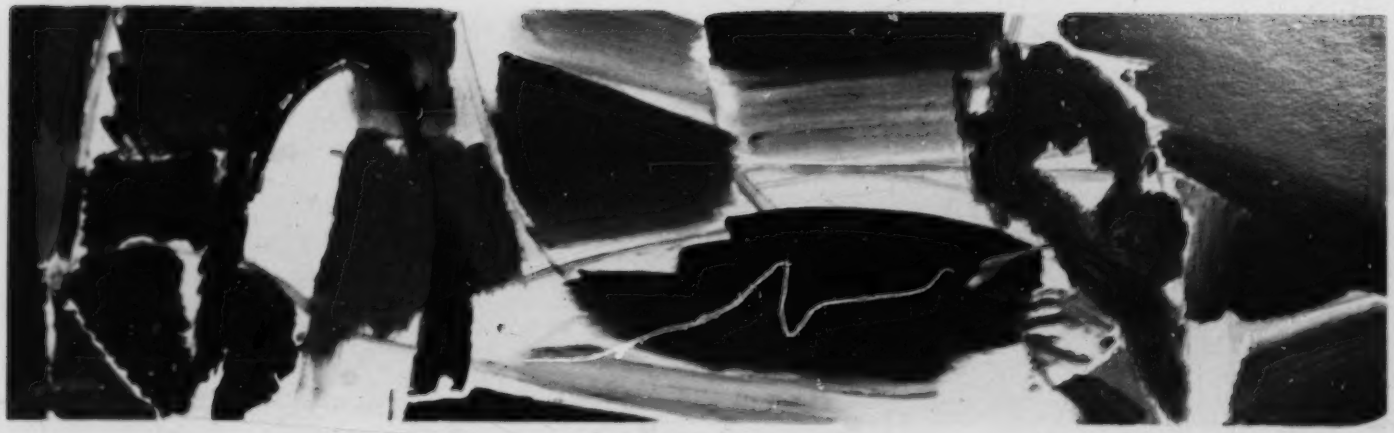
148 DARK DECEMBER WATER 1961
signed
23 × 67 in. 58 × 170 cm
Exhibited
Waddington Galleries, 1962 (No.9, reproduced in catalogue)
Lent from the Waddington Galleries

149* TO THE EAST 1962
signed
20 × 30 in. 51 × 76 cm
Lent from a private collection

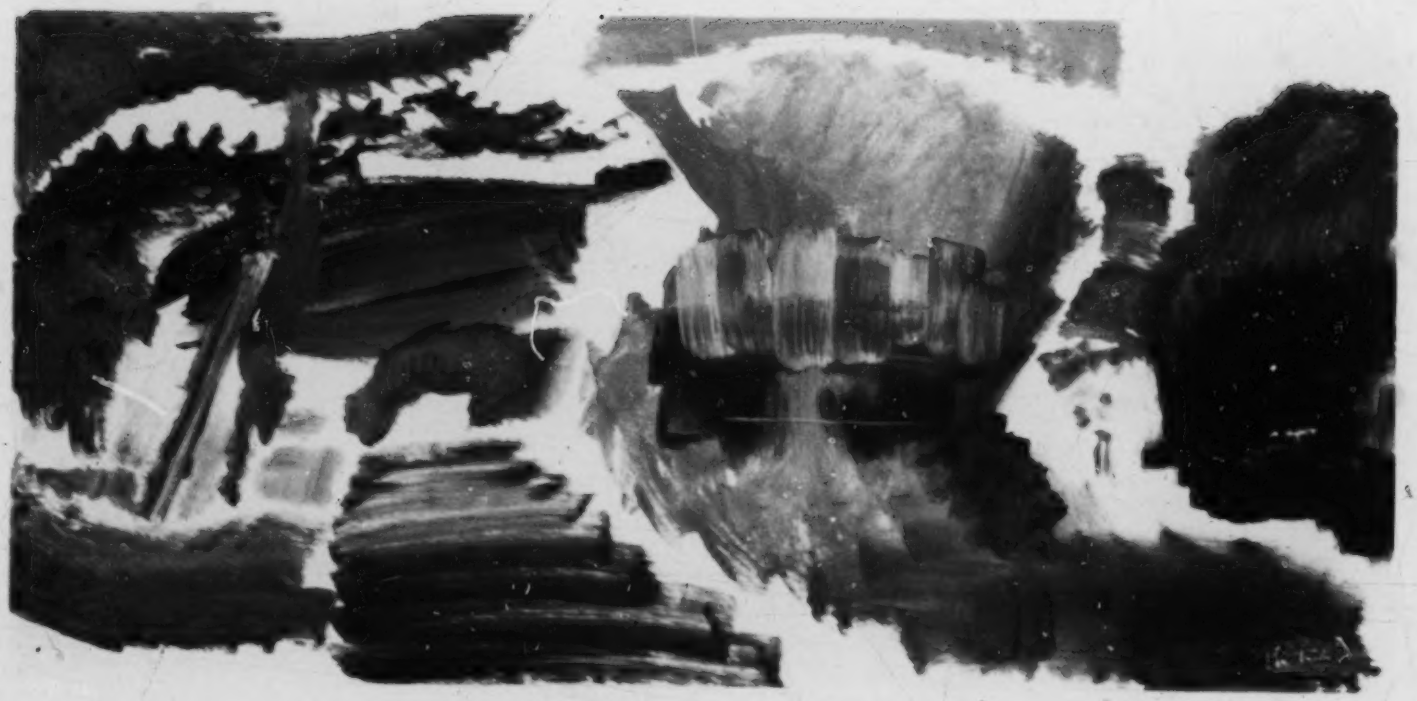
150* RUSH END 1962
signed
20¼ × 41½ in. 51 × 105 cm
Lent from the Waddington Galleries

151* AUTUMN LAKE CORNER 1962
signed
16 × 34 in. 41 × 86 cm
Lent by Mrs M. C. Hitchens

145 Forest Shelter 1961



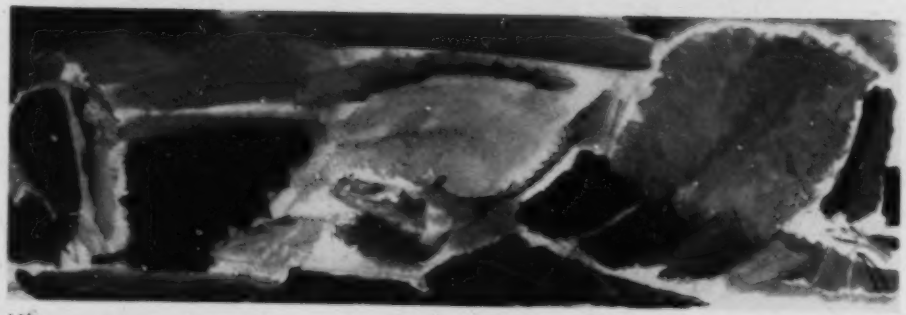
147 Winter Water 1961



150 Rush End 1962

151 Autumn Lake Corner 1962

154



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152 FOLIAGE BY WATER, NO.3 1962
signed
17 × 58½ in. 43 × 149 cm
Lent from the Waddington Galleries

153 FOLIAGE BY WATER, NO.4 1962
signed
24 × 53½ in. 61 × 138 cm
Lent from the Waddington Galleries

154* FOLIAGE BY WATER, NO.5 1962
signed
21 × 52 in. 53 × 132 cm
Lent from the Waddington Galleries

155 FOLIAGE BY WATER, NO.8 1962
signed
24 × 65 in. 61 × 165 cm
Lent from the Waddington Galleries

156* FOLIAGE BY WATER, NO.9 1962
signed
17½ × 56½ in. 44 × 143 cm
Lent from a private collection

157* FOLIAGE BY WATER, NO.12 1962
signed
20½ × 46 in. 51 × 117 cm
Lent from the Waddington Galleries

158* FOLIAGE BY WATER, AUTUMN 1962
signed
21 × 52 in. 53 × 132 cm
Lent by Mrs M. C. Hitchens

159 POPLAR LAKE 1963
signed
22 × 48 in. 56 × 122 cm
Lent from the Waddington Galleries

160 LAKE, SPRING EVENING NO.1 1963
signed
18 × 46 in. 46 × 117 cm
Lent from the Waddington Galleries

161 LAKE, SPRING EVENING NO.2 1963
signed
18 × 46 in. 46 × 117 cm
Lent by the artist

162 LAKE, MARCH EVENING 1963
signed
18½ × 56½ in. 47 × 144 cm
Lent from the Waddington Galleries

157 Foliage by Water, No.12 1962

158 Foliage by Water, Autumn 1962

Public Collections

Works by Ivon Hitchens are in the following public collections

London

Arts Council Collection
British Council Collection
Contemporary Art Society
Ministry of Public Building and Works
Tate Gallery
Victoria and Albert Museum

Great Britain (outside London)

Aberdeen Art Gallery
Barnsley, Cannon Hall
Bath Art Gallery
Belfast, Ulster Museum
Birmingham Art Gallery
Bristol Art Gallery
Cambridge, Fitzwilliam Museum
Cardiff, National Museum of Wales
Chichester, Bishop Otter College
Eastbourne, Towner Art Gallery
Glasgow Art Gallery
Huddersfield Art Gallery
Hull, Ferens Art Gallery
Leeds Art Gallery
Leicester Art Gallery
Liverpool, Walker Art Gallery
Manchester Art Gallery
Newcastle on Tyne, Laing Art Gallery
Norwich Art Gallery
Nottingham, Castle Museum
Rochdale Art Gallery
Salford Art Gallery
Shrewsbury Art Gallery
Southampton Art Gallery
Swansea, Glynn Vivian Art Gallery
Wakefield Art Gallery

Australia

Adelaide, National Gallery of South Australia
Melbourne, National Gallery of Victoria
Sydney, National Gallery of New South Wales

Canada

Montreal, Museum of Fine Arts
Ottawa, National Gallery of Canada
Toronto Art Gallery

France

Paris, Musée Nationale d'Art Moderne

New Zealand

Nelson, Bishop Suter Art Gallery
Wellington, National Gallery of New Zealand

Norway

Oslo, National Gallery

Sweden

Gothenburg, Art Museum

U.S.A.

Buffalo, Albright-Knox Gallery
Seattle Art Gallery
Toledo Museum of Art

Biography

1893 Born in London on 3 March, son of Alfred Hitchens, painter. Educated at Bedales School, St John's Wood School of Art and the Royal Academy Schools

1922 Member of Seven and Five Society

1925 First one-man exhibition, Mayor Gallery, London

1931 Member of London Group

1935 Married Mary Cranford Coates

1937 Member of Society of Mural Painters

1940 Bombed in London, and moved to Sussex, where he still lives.
Birth of John Hitchens, now a painter

1945 Retrospective exhibition at Temple Newsam, Leeds

1951 Awarded a Purchase Prize in the Arts Council, Festival of Britain exhibition, *60 Paintings for 51*

1954 Completed the mural (20ft × 69ft) in the hall of the English Folk Song and Dance Society's headquarters in Regent's Park Road, London

1955 Publication of monograph by Patrick Heron (Penguin Modern Painters)

1956 Exhibited at XXVIII Venice Biennale (and subsequently in Vienna, Munich, Paris and Amsterdam, under the auspices of the British Council)

1957 Created C.B.E.

1959 Completed large painting (5ft × 9ft 6in) for Nuffield College, Oxford; Special Mention at XI Premio Lissone

1963 Installation of mural painting, *Day's Rest, Day's Work* (12 ft × 24 ft) at University of Sussex, Brighton

Exhibitions

Retrospective Exhibitions

1945 April–June: Temple Newsam, Leeds (with Henry Moore)

1948 June: Graves Art Gallery, Sheffield

1952 June: Leicester Galleries, London

1956 June–October: British Pavilion, XXVIII Venice Biennale. Arranged by the British Council, which subsequently toured the exhibition: November: Wiener Sezession, Vienna; December: Lenbach Gallery, Munich

1957 February: Musée Nationale d'Art Moderne, Paris; March–May Stedelijk Museum, Amsterdam

1961 June–October: Three Masters of Modern British Painting (with Stanley Spencer and Graham Sutherland). An Arts Council touring exhibition shown at Plymouth, Sheffield, Leeds, Manchester and Cheltenham.

The Art Exhibitions Bureau has shown a selection of the Howard Bliss Collection of paintings by Ivon Hitchens in the following places

1953 Scarborough, Harrogate, Bedford, Hull, Nottingham

1954 Eastbourne, Stretford, Camberwell, Derby, Plymouth

1955 Swansea, Norwich, Leamington Spa, Lincoln, Bristol, Portsmouth

1956 Leicester, Guildford, Southend-on-Sea

1957 Newcastle, Ipswich, Bolton, Cheltenham, Liverpool, Oldham, Gateshead

1958 Belfast, Nottingham University, Dewsbury, Brighouse, Dundee

1960 Kensington (Leighton House), Sunderland

1961 AUSTRALIA: Perth, Adelaide, Melbourne, Hobart, Sydney, Brisbane

1962 West Hartlepool, Wolverhampton, Carlisle

1963 Belfast University, Scarborough, Hereford

One-man Exhibitions

1925 December: Mayor Gallery

1928 December: Arthur Tooth and Sons Ltd

1929 October: London Artists Association

1930 Heal's Mansard Gallery (with David Jones)

1933 October: Lefevre Galleries (Introduction by John Piper)

1935 April: Lefevre Galleries

1937 February: Lefevre Galleries

1940 February: Leicester Galleries

1942 March: Leicester Galleries

1944 March: Leicester Galleries

1947 March: Leicester Galleries

1948 November: Graves Art Gallery, Sheffield

1950 November: Leicester Galleries

1954 June: Leicester Galleries

1956 January: Gimpel Fils

1957 June: Leicester Galleries

1958 Spring: Laing Galleries, Toronto (with John Piper)

1959 May: Leicester Galleries

1960 June: Waddington Galleries

1962 June: Waddington Galleries

Select Bibliography

Other Exhibitions (selective list)

1934 *Objective Abstractions*, Zwemmer Gallery

1938 British Empire exhibition, Glasgow

1939 British Pavilion, World's Fair, New York (and subsequently in major American and Canadian centres)

1942 *Recent Tate Gallery Acquisitions*, National Gallery

1943 British Council exhibition to South America

1946 *Modern British Painting from the Tate Gallery*, a British Council exhibition touring Europe; UNESCO International Exhibition of Modern Painting, Paris

1947 International exhibition of Contemporary Art, Cairo

1950 Pittsburgh International, Carnegie Institute; Christchurch Centenary, New Zealand; *Painters' Progress*, Whitechapel Art Gallery; *The Private Collector*, Contemporary Art Society, Tate Gallery; *From Gainsborough to Hitchens*, Howard Bliss Collection, Leicester Galleries

1951 21 *Modern British Painters*, Vancouver and U.S.A.; *Ten Decades, a review of English Taste*, Institute of Contemporary Arts, London; *60 Paintings for 51*, organized by the Arts Council for the Festival of Britain; *British Painting* 1925–50, New Burlington Galleries, London

1952 *The Private Collector*, Contemporary Art Society, Tate Gallery; Colombo Plan Exhibition, Colombo; First International Exhibition, Japan.

1953 Second International Exhibition, Japan; *Figures in their Setting*, Contemporary Art Society, Tate Gallery

1955 International Exhibition of Painting, Venezuela (4th Centenary of Valencia)

1956 *Masters of British Painting* 1800-1950 Museum of Modern Art, New York

1958 *The Religious Theme*, Contemporary Art Society, Tate Gallery; *50 Ans d'Art Moderne*, Brussels; Contemporary British Paintings, Sculpture and Drawings, British Embassy, Brussels

1959 Critics Choice Exhibition, Arthur Tooth & Sons

1960 International Association of Art Critics, 12th Exhibition, Vancouver Art Gallery, British Columbia; *Art Alive*, Northampton Art Gallery; *British Painting* 1720–1960, U.S.S.R. 1960, Pushkin Museum, Moscow and Hermitage, Leningrad

1961 *Twentieth Century British Painting*, a British Council exhibition arranged for the Gulbenkian Foundation, Portugal

1962 *Kompas 2: Contemporary Paintings in London*, Stedelijk Van Abbe Museum, Eindhoven, Holland

1962 *British Art and the Modern Movement, 1930–40*, Welsh Committee of the Arts Council, National Museum of Wales, Cardiff

1962–3 *British Art Today*, San Francisco Museum of Art, Dallas Museum of Art and Santa Barbara Museum, Texas

1963 *A Painter's Collection* (Edward Le Bas), Royal Academy of Arts Diploma Gallery

1963 *British Painting in the Sixties*, Contemporary Art Society, Tate Gallery

Mary Sorrell: 'Ivon Hitchens', *Apollo*, (November 1947)

Johnathan Mayne: 'The Art of Ivon Hitchens', *Country Life*, (11 March 1949)

M. I. A. Hunter: 'Ivon Hitchens', *The Studio*, (September, 1950)

Eric Newton: 'A Mural Painting', *The Listener* (15 July 1954)

Patrick Heron: 'Ivon Hitchens' (*Penguin Modern Painters*, 1955)

Patrick Heron: 'Ivon Hitchens', *The Changing Forms of Art* (Routledge, 1955)

Patrick Heron: 'Ivon Hitchens', *Quadrum 2* (Brussels, November 1956)

J. P. Hodin: 'Ivon Hitchens', *The Studio*, (December 1956)

G. L. Playfair: 'Hitchens', *The Painter & Sculptor* Vol. 2, No. 3 (Autumn 1959)

J. P. Hodin: 'Artist and Architect'. Recent monumental works produced in England', *Quadrum 10*, (Brussels 1961)

Lenders

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